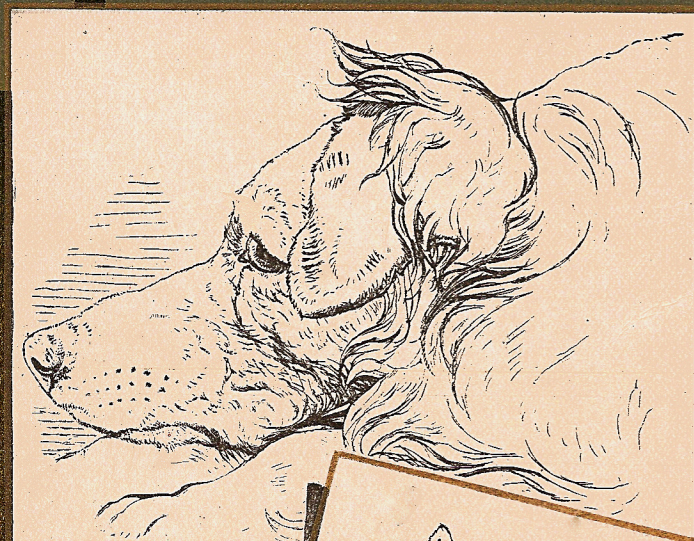


# DRAWING BOOK AND PAINTING BOOK



HORSES

AND

OTHER

ANIMALS

DOGS



McLOUGHLIN BROS. NEW YORK.



## DIRECTIONS FOR YOUNG PAINTERS.

An outfit of water-color paints and brushes is, of course, an indispensable requisite. Good boxes made of porcelain-lined tin, the cover serving as a tablet on which to mix the colors, may now be obtained at a low price from almost any stationer or dealer in artists' supplies.

The following colors are the most desirable, and will all be found useful, though some may be dispensed with: Ivory Black, Sepia, Burnt Sienna, Vandyke Brown, Ultramarine, Prussian Blue, Crimson Lake, Vermilion, Light Red, Gamboge, Yellow Ochre, Emerald Green.

There are three colors—Red, Blue, and Yellow—which are called primary, or simple colors, because they cannot be made by any mixture of other colors. These three are indispensable for any complete scheme of coloring. Other colors, called compound, may be made by mixing, as follows:

Red and Blue	make Purple.	Prussian Blue and Gamboge	make Bright Green.
Yellow and Blue	“ Green.	Prussian Blue and Sepia	“ Dark Green.
Yellow and Red	“ Orange.	Prussian Blue, Lake and Sepia	“ Gray.

Mix with clean, clear water. Keep the color of your paints pure by cleansing your brush thoroughly of one color before applying it to another.

Clean your brushes thoroughly after using. Never leave them standing in the water.

A rather large brush should be used for the greater part of the painting, the smaller brushes being reserved for the finer finishing touches.

Take plenty of color on your brush, and try it first on a piece of paper to see that it is the right shade.

Begin at the top and color downward, always using plenty of water in your brush, so that the color may not settle in patches. Let one color dry before applying another over it.

A cold color which is to serve as a shadow to a warmer one should be laid on first, and then the warmer color put over it. Blue is the coldest color. Lake is a colder Red than Vermilion or Light Red, and Gamboge a colder Yellow than Ochre. Orange is the warmest color, and Red and Yellow are warm in proportion as they approach the Orange tint.

A very little soap will aid in spreading on the colors.

## A FEW PRACTICAL HINTS ABOUT DRAWING.

THE pictures in this book make excellent drawing copies, having been designed expressly for that purpose. Beginners, who wish to attempt to reproduce them, will find the following hints useful.

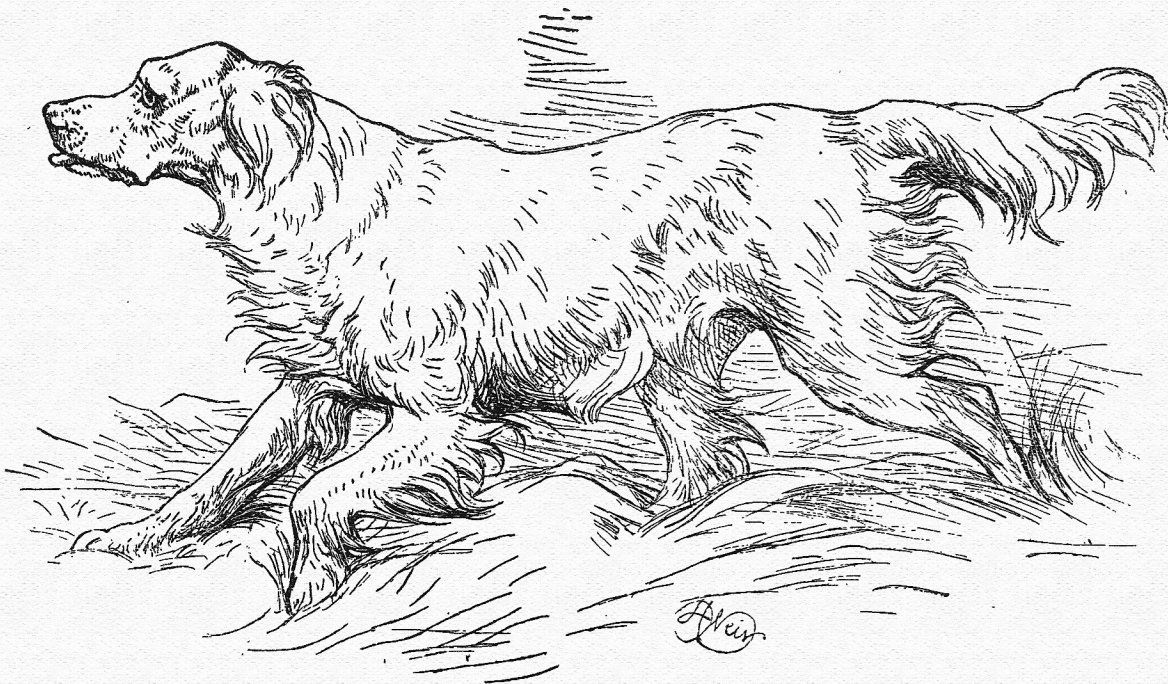
*Sketching out the Subject.*—First, the learner should indicate lightly with the pencil the general shape or outline of the subject to be copied, without noticing at all the texture of the coat or the undulating character of the outline. This may be more readily done by marking off with light strokes or dots the length and height, and any prominent point or angle of the subject upon the paper. It is of much importance to form the habit of thus marking the principal points before drawing the lines; for, if once the pupil gets into the habit of drawing a number of lines *hap hazard*, he will find it, like all bad habits, very difficult to shake off.

Then he should lightly sketch out the general form, without paying attention to details, leaving them until later, when the size and relative proportions of the parts have been settled. He should use as few lines as possible, and never draw two or three where one will suffice.

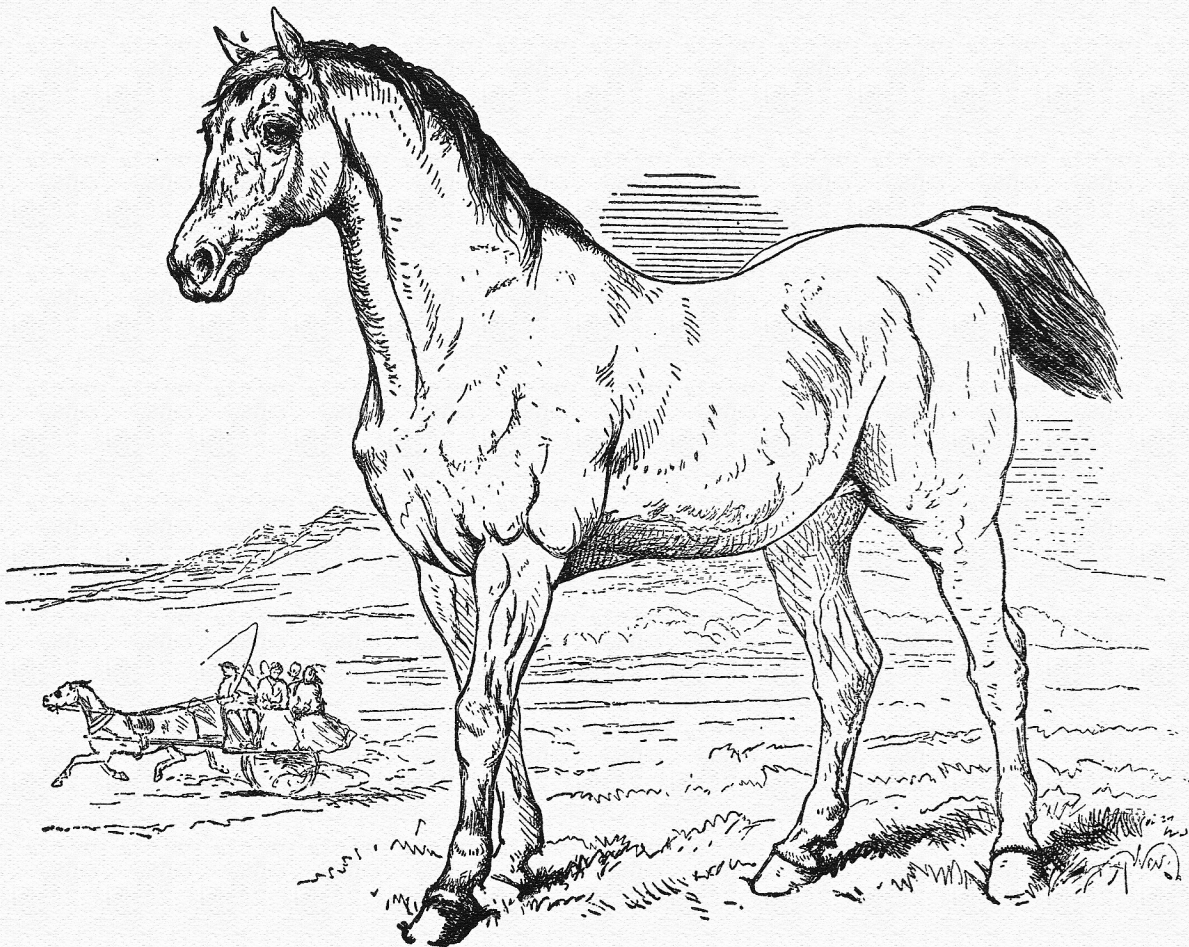
When this has been done, let him compare his work with the copy, and correct any inaccuracies; then mark in the principal details, and, when the sketching in of the general form is satisfactory, clean the paper well, rubbing the lines almost out. The pupil may now proceed to the

*Finishing.* Much of the beauty and excellence of the drawing depends upon this portion of the work, and too much pains cannot be taken to make it as perfect as possible. A loose sheet of paper should always be kept under the hand. Let the learner begin at the top and draw the upper portion of the left-hand side first. He will see the practical reason of this when actually drawing, as, by beginning either at the bottom or at the right-hand side, his hand would cover up his work as he proceeded, smearing it, and also giving additional difficulty in matching the quality of lining already done. He must imitate faithfully the lines of the copy in *strength* and *clearness*, line for line where practicable; in the apparently more confused portions it is sufficient to keep the character without literally copying every touch of the pencil in the original. He should not put in more lines than are necessary. Let him compare the drawing with the copy occasionally that he may judge of the effect, and see that the *color* and general strength of line is maintained. Let it be clearly kept in mind that *correctness of form* is the first and most important point to be attended to. The second, and last, is *beauty and clearness of line in the finishing*.



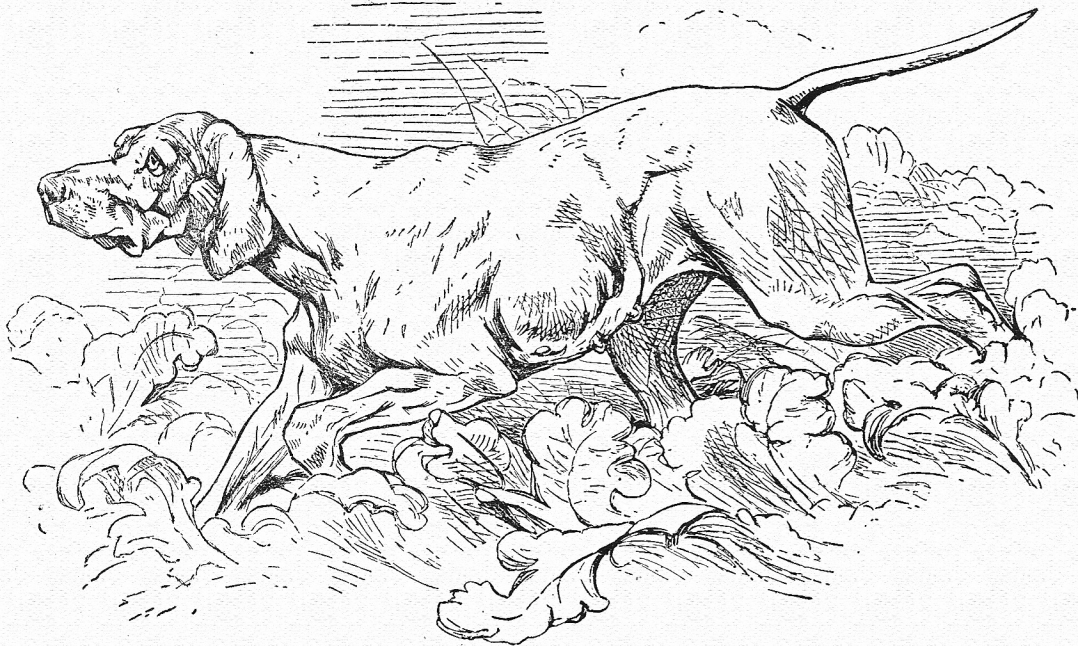


SETTER.

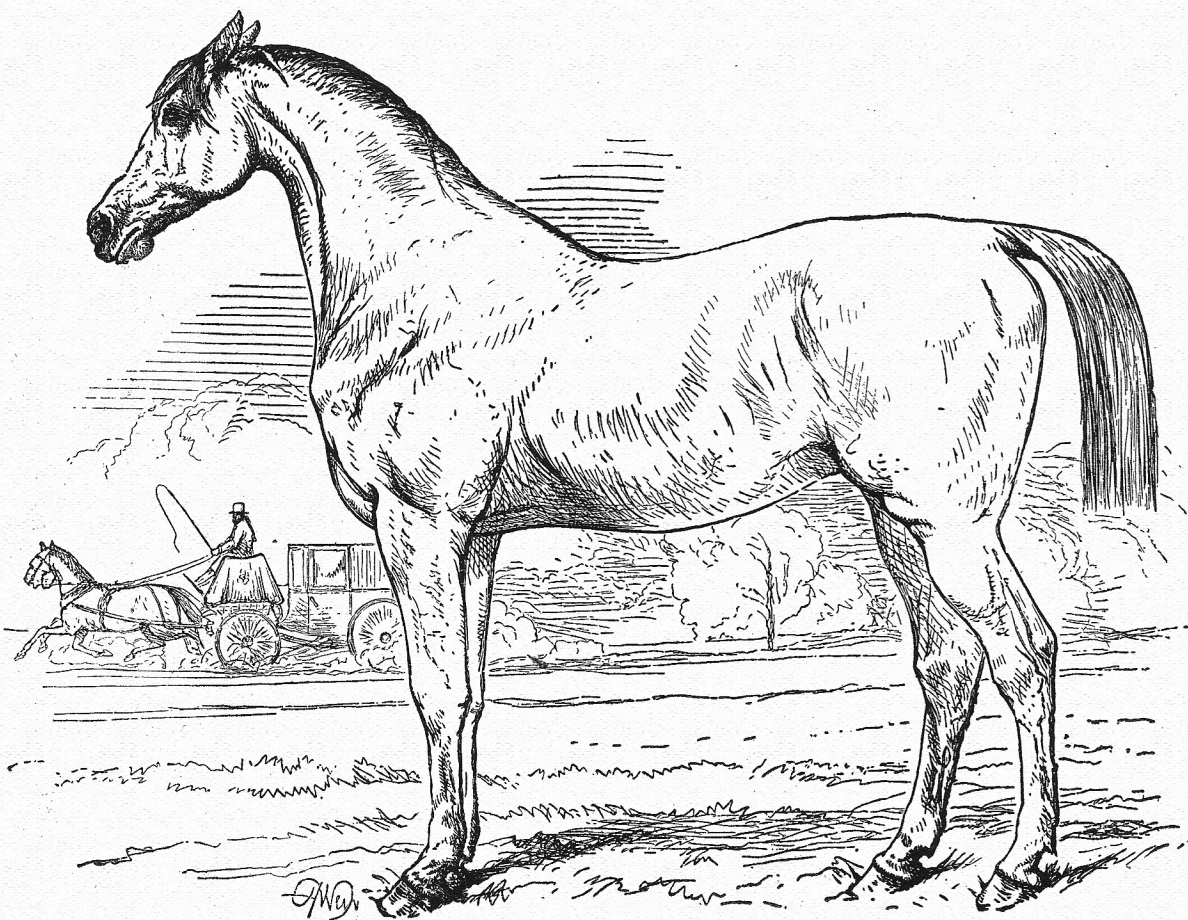


COB.



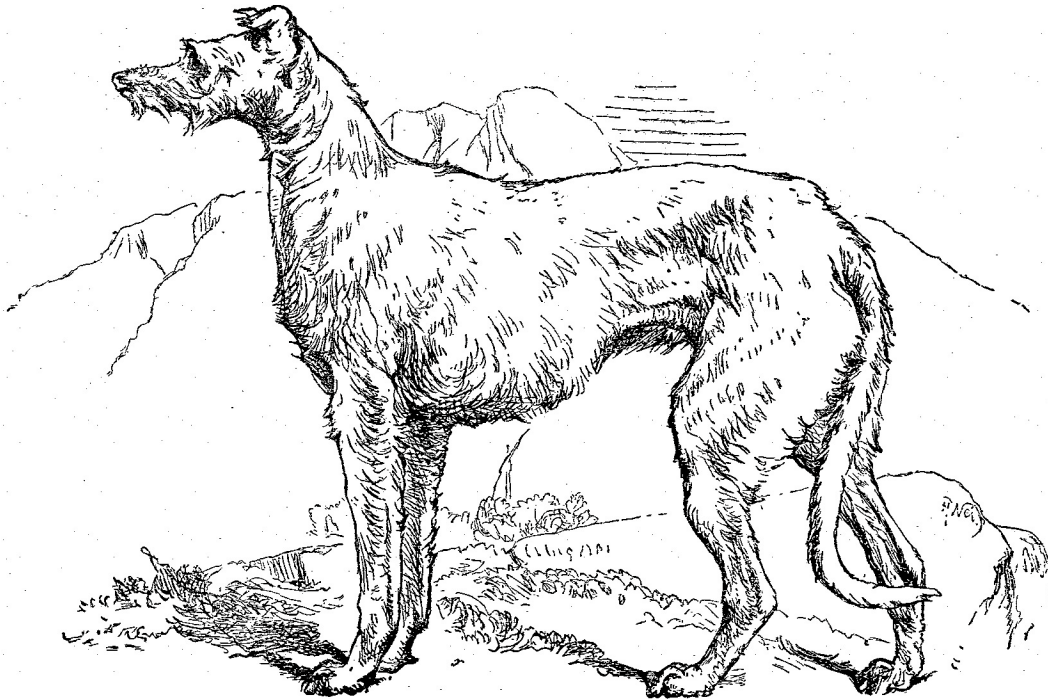


POINTER.

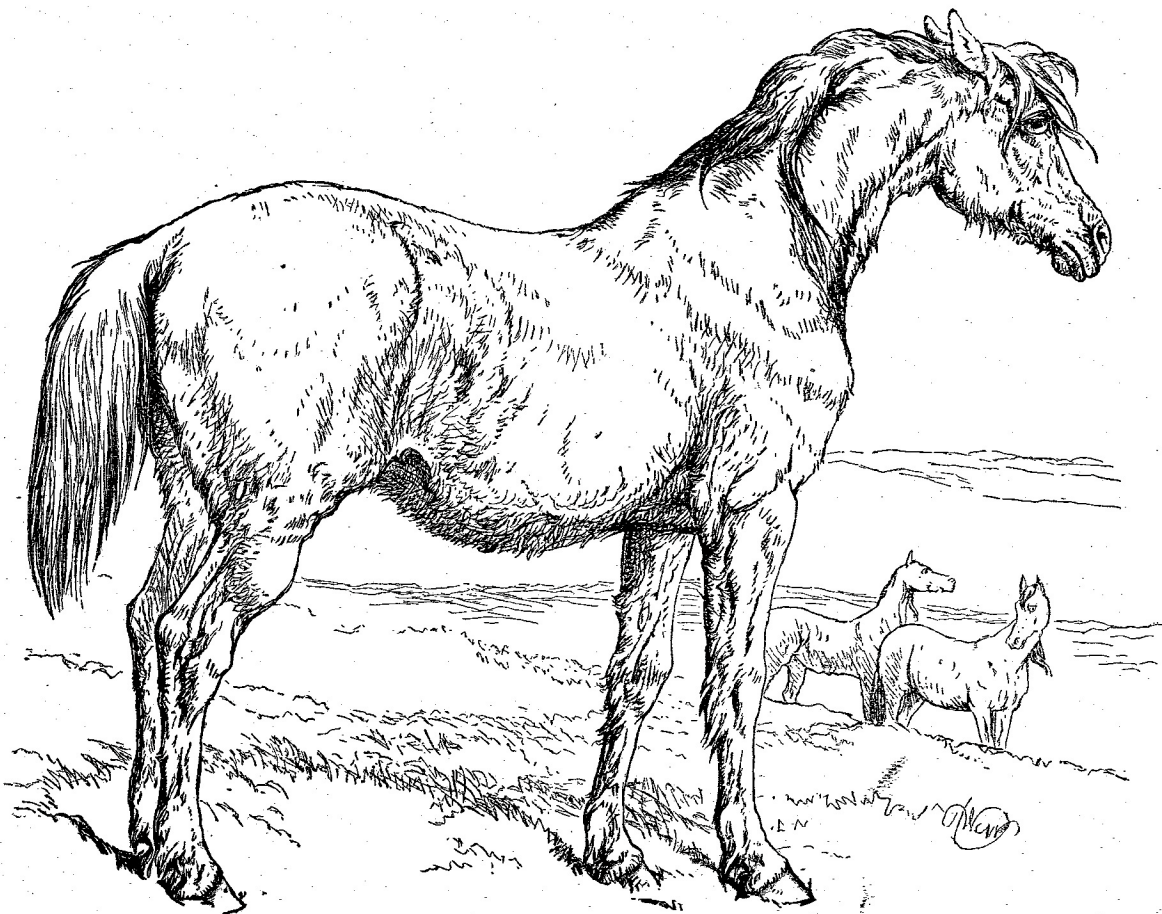


CLEVELAND BAY, CARRIAGE HORSE.



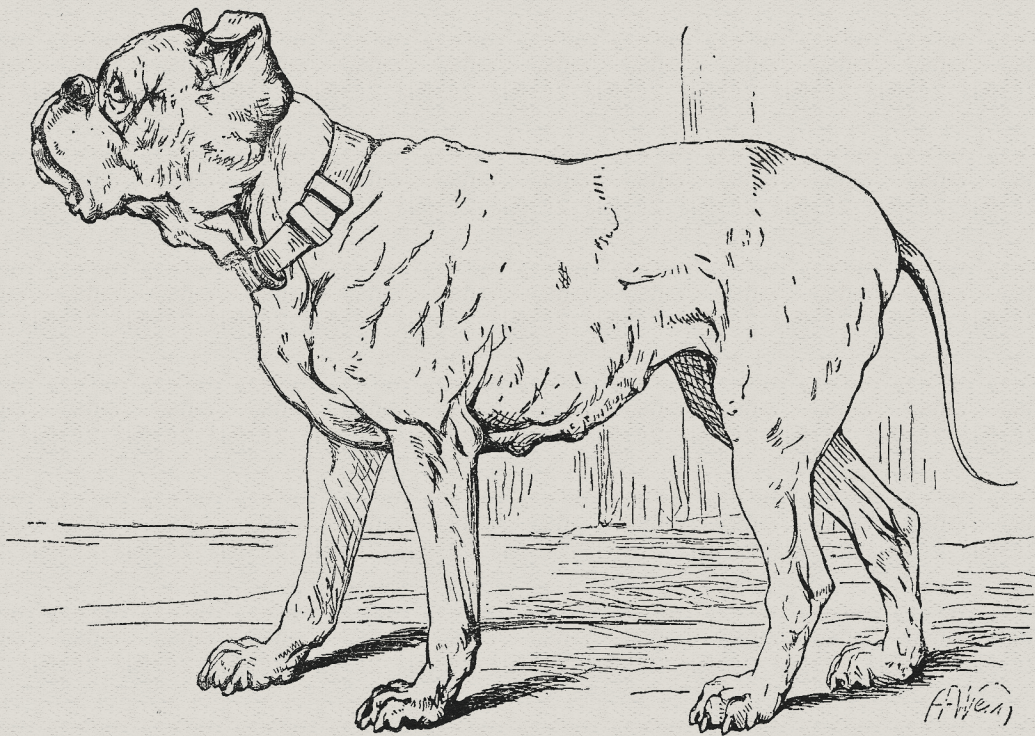


SCOTCH DEERHOUND.

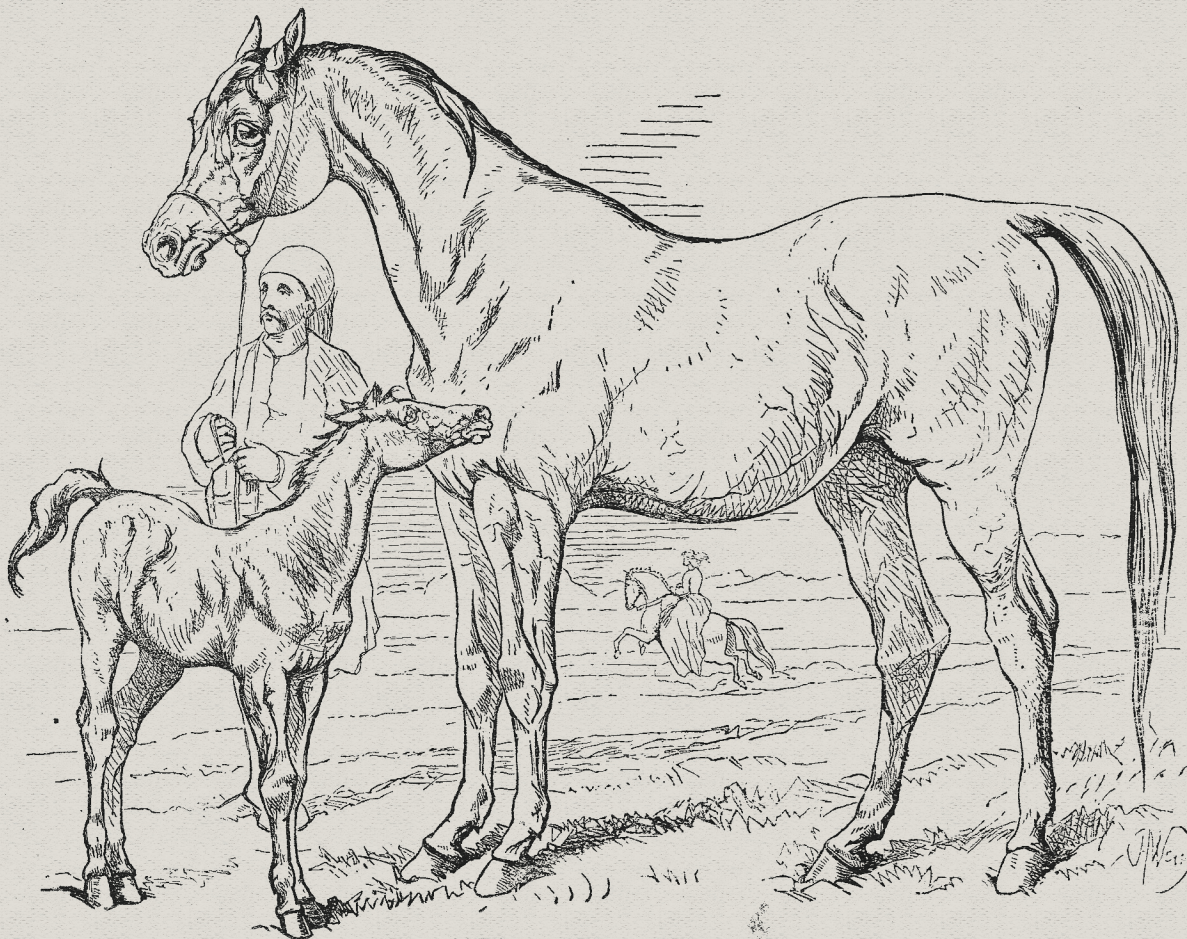


THE OLD HACK.





BULLDOG.



ARAB MARE AND FOAL.



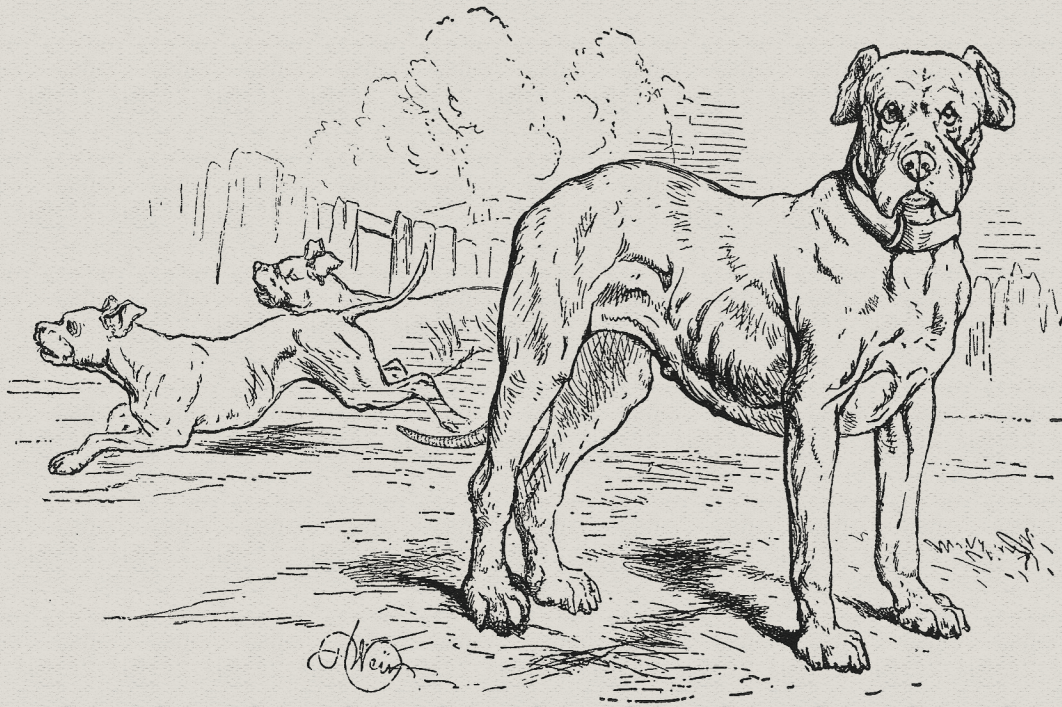


CLUMBER SPANIEL. ३



HUNTER.





MASTIFF.

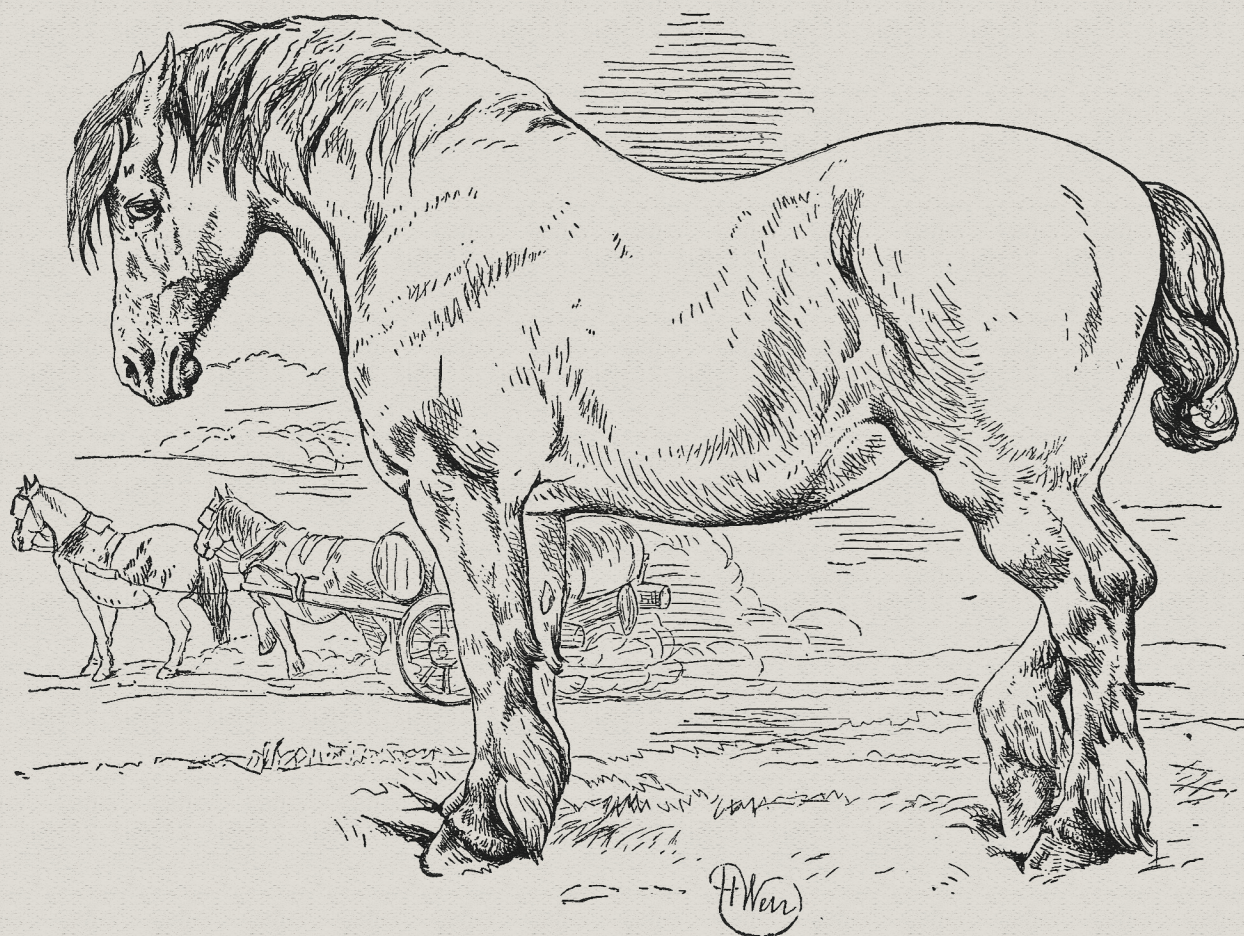


SCOTCH TERRIER AND PUPS.



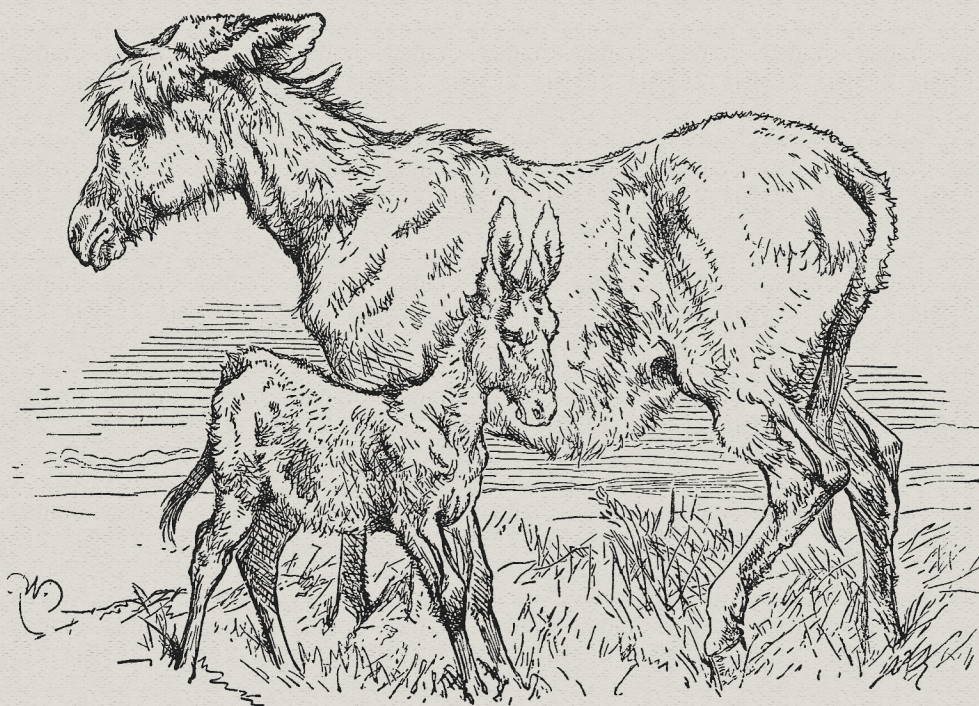


SHEPHERD DOG.



WORK HORSE.





DONKEY AND FOAL.

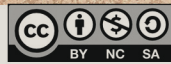


GOAT AND KIDS.





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Digital Scan & edit by L. Pfost Isayhello2u@hotmail.com